

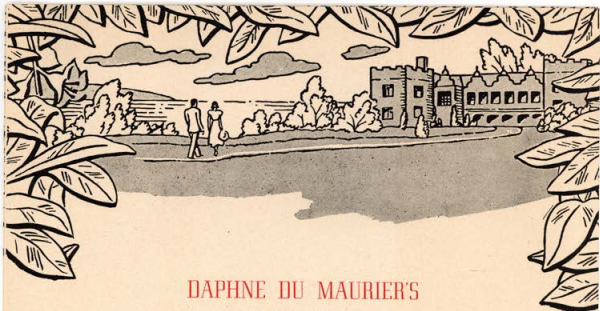


**DAPHNE DU MAURIER'S
STAGE PLAY**

Rebecca



THE AUTHOR
DAPHNE DU MAURIER



DAPHNE DU MAURIER'S
STAGE PLAY

REBECCA

with

PAX
WALKER

ETHEL
GRIFFIES

BRAMWELL
FLETCHER

Edward Cooper
Evan Thomas
Joan Croydon
Donald Keyes

Guy Spaul
Claude Horton
Kenneth Treseder
Trevor Tremain



Assisting Producer.....GILDA DAHLBERG
Play Directed by.....BRAMWELL FLETCHER
Settings Designed by.....WATSON BARRATT

THE AUTHOR

Daphne Du Maurier

IN spite of all the publicity she has had in the United States, and in spite of the success her novels and her famous play have enjoyed on this side of the Atlantic, Daphne du Maurier is still something of an unknown figure to the American public.

She is a slender, fair-haired, young English woman, patrician, beautiful, and interesting. Her heritage is rich both in literature and the theatre, and perhaps it was inevitable that she should become a novelist and more recently a dramatist.

Miss du Maurier is the granddaughter of George du Maurier, artist and author of "Trilby" and "Peter Ibbetson", literary works famous these many years now as novels, plays, and motion pictures. Her father, Sir Gerald du Maurier, was the popular and successful English actor-manager, having starred in literally hundreds of plays in England although he never played in this country, nor indeed has Miss du Maurier herself ever visited us. It is, however, her wish to come here after the war when she no longer has the sole care, in the absence of her husband who is in the British Army, of a large home and family, in addition to doing her full share of war work as is expected of every woman in England in these times.

Miss du Maurier's first novels such as "The Loving Spirit" and "I'll Never Be Young Again" showed a promise later realized in "Rebecca" and "Frenchman's Creek".

It was with "Rebecca" however that Miss du Maurier first captured the reading public of the world, and its appearance established her as one of the greatest of contemporary novelists. Prior to "Rebecca" she had also written two highly successful non-fiction books about her own family "Gerald: A Portrait" and "The du Mauriers", in addition to the novel, "Jamaica Inn". Since "Rebecca" there have been two more novels, "Frenchman's Creek" and "Hungry Hill".

Miss du Maurier has been especially fortunate in that three outstanding motion pictures have been based on her novels, and a fourth is in production. Charles Laughton was starred in "Jamaica Inn". Then came the outstanding picture of its year "Rebecca", with Joan Fontaine, Lawrence Olivier and Judith Anderson, followed by the current technicolor success of "Frenchman's Creek" in which Joan Fontaine again is starred, but this time with Arturo de Cordova. "Hungry Hill", her most recent novel, is now being made into a motion picture in her native England. Late in 1944 her new play "The Years Between" opened in London and it will undoubtedly be seen in New York next season.

Miss du Maurier is married to Lieutenant General F. A. M. Browning, 2nd, D.S.O. of the Grenadier Guards, who served under General Eisenhower as Deputy Commander of the Allied First Airborne Army, in the European theatre. Late in 1944 he was appointed Chief of Staff to Admiral Lord Louis Mountbatten at the Southeast Asia Command Headquarters.

The Brownings have three children, Tessa 11, Flavia 7, and Christian 3, sturdy, lovely youngsters, who are at present growing up in the very rooms at Manderley where the story of "Rebecca" was set. One of the most exciting things that ever happened to her, Miss du Maurier declared recently, (and, incidentally, the realization of a life-long ambition) was the acquisition by herself and her husband of Menabilly House, which was the Manderley of her story. As a child Daphne du Maurier roamed through it and its grounds and was so impressed that later she translated its magnificence and its mood into words as the Manderley of "Rebecca".

Menabilly House (probably Manderlay to one and all from now on) is a great seventy room mansion on the Coast of Cornwall in Southwestern England. It had been in the Rashleigh family for three centuries until last year when the Brownings took possession of its rooms and gardens. The house had not been lived in for twenty years and there was no electricity, telephone, nor furniture. Two months after the lease was signed, the Brownings were living there with as many modern conveniences as were possible in war time. Miss du Maurier did not aspire to living in or furnishing all seventy rooms, confining her family's quarters to eleven rooms in the west wing.

There are two legendary ghosts at Menabilly; one a Cavalier whose body was found two hundred years after Cromwell had sacked the mansion. The other is a lady in blue who stands at the head of the staircase; the very staircase depicted so faithfully in "Rebecca". Thus far neither of the Menabilly ghosts have manifested themselves to the Browning family. It is said that so perfectly did Miss du Maurier transfer Menabilly to the written page that friends, visiting there for the first time, find their way around almost as though they were in their own homes.

Miss du Maurier spends two hours a day writing and, like most mothers and wives today, assists with the housework. For recreation she walks in the famous gardens, and goes sailing with her children; launching her boat from the very cove where Rebecca was wont to sail.

When the war is over, the Brownings plan to design and build sailboats, and small cruisers. They have already purchased a small shipyard. But writing comes first with this charming, beautiful young Englishwoman, whose "Rebecca" is proving as great a success on the stage as it was as a novel and in the cinema.

"Rebecca's" world premiere was in Manchester, England, in early 1940, subsequently opening in London. Blitzed out of the English capital on several occasions it would take to the provinces but always return, when things had calmed down a bit, and continue its run before packed houses. Its first American showing was at the Cox Theatre, Cincinnati, Ohio, in April, 1944, and its New York premiere, after a road tour of sensational success, took place on January 18, 1945.

Pax Walker



PAX WALKER (Mrs. de Winter). This sensational London ingenue, who played leads in Croydon Repertory when only fourteen years old, is the daughter of Mrs. Winifred Walker, internationally famous English painter, specializing in flowers, and was named Pax, the Latin for Peace, because she was born the day before Christmas. After a number of tours around and about London she set sail for this continent in the ill-fated "Athenia," to be sunk a second time before reaching the safety of the Irish Coast. However Christmas of 1939 found her safe in Hollywood, where she won a \$1000 Scholarship at Guy Bates Post's Drama Academy. Thereafter playing leads in "Shining Hour," "Plaintive Dove," "Stage Door," "Night Must Fall," etc. Pax crashed the R.K.O. Studio Gates to see Alfred Hitchcock and land a part in "Suspicion," with Carey Grant and Joan Fontaine, followed by parts in "Dr. Jekyll and Mr. Hyde," "Eagle Squadron," "Nightmare," "Random Harvest," "Forever and a Day," etc. Her first legiti-

mate show after this was "Lottie Dundass" with Dame May Whitty and Geraldine Fitzgerald. Then she acted as Dialogue Director on "Mrs. Miniver." Her first New York show was "Cry Havoc," in which wartime drama she toured the continent. Prior to "Rebecca," Miss Walker played on Broadway in "Highland Fling," which George Abbott production was picked by Jean Nathan, Dean of America's Drama Critics, as the Best New Fantasy of 43-44. Later "The Cherry Orchard" and "Snafu." A fling at Radio found Pax on the Lux Theatre Shows beamed from Hollywood and from New York: "The School of the Air."

In case it be thought that Pax had neglected to include the Circus in exploring all branches of the entertainment world; let it be said that, while under a six month Equity ban between shows, she joined Ringling Brothers' Circus as a rider. Her escape from the Hartford disaster, while leading the elephant parade in the Center Ring, added fire to the water ordeal previously survived by this adventurous young lady.



Bramwell Fletcher

NOT so long ago when a producer was casting a play with a famous woman star, that star sighed "I wish Bramwell Fletcher were available". But of course Mr. Fletcher was not, nor is he very often. Since his arrival in this country nearly twenty years ago Bramwell Fletcher has been one of the busiest actors in the theatre and on the screen. Twenty pictures in ten years, sandwiched in between stage appearances have left him little time for anything but work. And when he isn't in the theatre Mr. Fletcher is busy at his easel as he is an artist of more than usual talent; altho he admits since his marriage to Diana Barrymore, she has been his most willing model and he has painted little else but her.

Mr. Fletcher was firmly established on the English stage as a leading man before he came to this country in 1926. His debut was at the Stratford-on-Avon Playhouse. Many roles in London followed, and his success in that city in "Thunder on the Left" brought him several offers to appear in the United States.

"Margin for Error" which introduced Otto Preminger to this country, "Within The Gates", "Ten Minute Alibi", "Lady Precious Stream" came in quick succession. He appeared in "Tonight at 8:30" playing the Noel Coward roles and was the only actor except Mr. Coward ever to play the nine roles therein. A revival of "Outward Bound" found him playing Mr. Prior, in which Florence Reed also appeared and altho he did not go on tour with this, both Florence Reed and Diana Barrymore did.

"Rebecca" is the first time that Mr. and Mrs. Fletcher (Diana Barrymore) have appeared together and they seem to be enjoying the experience greatly. There are not many husband and wife combinations in the American theatre and audiences seem to enjoy watching married couples playing together. At least they seem to enjoy watching the Fletchers.

Mr. Fletcher served in the U. S. Army and was honorably discharged in 1943.

Ethel Griffies



ETHEL GRIFFIES (Mrs. Danvers) is playing a role that probably every actress wishes that she might have been given the opportunity to appear in. Every so often such a role is written; a part that is a challenge, and in the case of Mrs. Danvers even more than that because so many millions have read the novel and seen the motion picture.

Ethel Griffies is an Englishwoman, and was educated there. She made her debut as a child actress, and eventually graduated into leading roles. She toured the British Isles as "Paula Tanqueray", and Viola in "Twelfth Night". She created the role of Lady Marden in "Mr. Pim Passes By" with Irene Vanbrugh and Dion Boucicault at the Garrick Theatre and Playhouse in London, and later in a revival at the Globe Theatre there. She spent two seasons at the Haymarket Theatre in London, the last in "Havoc" which brought her to America in 1924.

Her New York appearances include "Constant Wife" for Gilbert Miller, "The Cardboard Lover", "Interference" in which she also toured, and "Pygmalion" for the Theatre Guild. Miss Griffies originated the role of Adela in "Old English" starring George Arliss, and

was engaged to create the same role in the picture version.

Hollywood welcomed Miss Griffies with open arms and she remained several years playing roles at all the major studios, appearing in "Waterloo Bridge", "Resurrection", "Anna Karanina", "Bulldog Drummond", and many other films. In 1935 she returned to England and played Mrs. Bramson in "Night Must Fall", and in addition to appearing for a season at the Memorial Theatre in Stratford-on-Avon played in several films.

Returning to Hollywood Miss Griffies found herself much in demand in the film capital, and among the pictures which she made was "Between Us Girls", starring Diana Barrymore, and also "Virgil in the Night", "How Green Is My Valley", "Holy Matrimony", "The Horn Blows at Midnight", "Keys of the Kingdom", "Music for Millions", "Thrill of a Romance" and her latest film is "Uncle Harry" which is to be released shortly.

Miss Griffies says modestly that it all sounds like too much, but her activity only proves that she is not only a talented actress but one constantly in demand. Her appearance as Mrs. Danvers is as memorable as many of her previous portrayals on both stage and screen.



Scenes from Rebecca





EVAN THOMAS (Giles Lacy) is a Canadian, born in Vancouver, and educated at Charterhouse, England. A student at the Royal Academy of Dramatic Art, his first appearance on the stage was in as Jack Chesney in "Charlie's Aunt". After serving with the British Army in France during World War I, he reappeared on the London stage in "Eyes of Youth", followed by several other productions before coming to the United States in 1929 to play Prince Danilo in "The Merry Widow" in New York. After a screen engagement in Hollywood, he toured with Eugenie Leontovitch in "By Candlelight". Since then Mr. Thomas neatly has divided his time between producing plays, and playing in London, New York and Hollywood films. He appeared in the Pacific Coast production of "Outward Bound", and more recently at the Pasadena Playhouse in "The Corn is Green". The pictures in which he has appeared include "Frenchmen's Creek", "The Picture of Dorian Grey", "Kitty", "Tomorrow is Forever", and many others too numerous to mention.

* * *



JOAN CROYDON (Beatrice Lacy) is one of that very rare species, a native New Yorker; a graduate of the Professional Children's School. Later she studied with the Elizabeth Duncan School of the Dance in Salzburg, Austria, and appeared in the Max Reinhardt Festival there. Ethel Barrymore became interested in her, and Miss Croydon appeared with her in "Romeo and Juliet". A highlight in her career was being chosen by the late Morris Gest to play the Nun in his production "The Miracle", being selected from about 500 actresses. Radio has claimed her and she has been heard in "Vick's Matinee", "School of the Air", and "Romance". To do her bit for the war effort, she left the stage for eight months, working in a defense factory. Before going to Newport for the summer season, Miss Croydon appeared in "Rebecca" on the New York 'subway circuit'.

* * *



GUY SPAULL (Jack Favell) created this role when "Rebecca" was produced more than a year ago. A Baltimorean, he spent much of his life in England, attending the English Public Schools and the Royal College of Music. His first appearance was in "The Speckled Band" in Edinburgh, Scotland, which was followed by appearances as a featured player with Robert Donat in London, and as leading man with Diana Wynward in "Sweet Aloys", Gwen Frangeon Davies in "A Doll's House" and the lead in "Love From a Stranger". Since arriving in the United States twelve years ago, Mr. Spaul has appeared in twelve plays, several pictures and nearly thirty radio programs, including Helen Menken's "Second Husband". An accomplished pianist, Mr. Spaul's avocations are carpentry and cabinet making.

CLAUDE HORTON (Frank Crawley) was born and educated in England and played important roles for many years in London with stars like the late Marie Tempest, Godfrey Tearle, and others. Subsequently he starred in his own company, touring South America and the West Indies in a repertory of modern plays. Eventually coming to New York to play the leading role in "Come Across" at the Playhouse. Mr. Horton just completed a tour of Canadian troop centers in time to join the cast of "Rebecca" last spring. During 1943 he toured in "Without Love," playing the role of Sir Richard Hood in the company starring Constance Bennett. He also appeared in "There Shall Be No Night" with Alfred Lunt and Lynn Fontanne. In the picture "The Sun Never Sets," he played Sir Walter Raleigh.



* * *

DONALD KEYES (Robert) became interested in the theatre through activity in Professor Baker's famous "47 Workshop" at Harvard University. After graduation from Harvard, Mr. Keyes was granted a tuition and maintenance scholarship at the American Laboratory Theatre School by Richard Boleslavsky, and Maria Ouspenskaya. Stock appearances followed and then a decade of teaching and play production at the University of Rochester, only intensified Mr. Keyes' desire to return to the commercial theatre which he did three years ago. Since then he appeared on Broadway in "Manhattan Nocturne" with Eddie Dowling, "You Can't Take It With You" starring Fred Stone, "Our Town" with Martha Scott, and "Thank You Sloboda" with Sam Jaffe, in addition to stage managing several plays in New York and on tour.

* * *

EDWARD COOPER (Frith) says that he has played more butlers in the past twelve or fifteen years than any other actor in pictures. And it is the irony of fate that his return to the stage in "Rebecca" finds Mr. Cooper again butting. Mr. Cooper's career started with a repertory company in Manchester, England, followed by Shakespeare and tours in many plays, later returning to the same repertory company in Manchester to play leads. The next season he went into management, as is said in the British Isles, producing "The Passing of the Third Floor Back", "Outcast" and other plays. Winthrop Ames, the American producer, was presenting plays in London and engaged Mr. Cooper to come to this country to appear in "Old English", in which Ethel Griffis also made her American debut. Plays with Grace George, Margaret Anglin, and H. R. Southern kept Mr. Cooper in the U. S., and he had many other engagements on Broadway and on tour. Then Hollywood beckoned, and Mr. Cooper began playing the long procession of butlers, interrupted by appearances in West Coast stage productions. Altho Mr. Cooper has played many roles in his, as he says, checked career, from Othello to a laundry man, it is as a butler that producers on both coasts think of him, so he is resigned to wear a butler's uniform for the rest of his acting career.





TREVOR TREMAIN (Col. Julyan) ran away from school, at the age of twelve, to join a touring dramatic company in England. He was hauled back to school, but a few months later joined a circus as one of a troupe of trapeze artists. Again returned to school he spent his holidays playing parts with a famous Shakespearean Company. Shortly thereafter he served his apprenticeship with three Manchester Repertory Companies, the most famous of which was that of Miss Horniman. His London engagements were with such celebrities as Sir George Alexander, Charles Hawtry and Beerbohn Tree.

He joined the army in 1914, Royal Field Artillery, and disappeared into the secret service for several years, emerging finally as Staff Lt.-Col. with various British and Foreign decorations.

He ran his own companies in Canada for many years, coming to the United States as stage director for J. B. Cassidy's "Dolls House," in which he took the role of Torvald Helmer, when Francis Lederer left the company.

KENNETH TRESEDER (Tabb) was also born in England. As "Rebecca" is an English play it is natural that most of the performers claim that country as home. Started his theatrical career in England, playing with Mrs. Patrick Campbell in "Madame Sand" and "Electra", and later in productions at the Drury Lane Theatre. Came to New York to appear in "Pomander Walke", one of the loveliest plays ever to reach the United States from England, and later appeared in David Belasco productions and in "Escape" for Winthrop Ames. His American appearances include two years with the Theatre Guild in "Heart-break House", "Major Barbara", "R.U.R.", "Volpone", "Strange Interlude" and "Innocent Voyage". Mr. Treseder was with Katharine Cornell in "Herod and Mariamne", and in Orson Wells Shakespearean Chronology "Five Kings".

* * *

Synopsis

IN naming the book "Rebecca" for the departed mistress of Manderlay, the fabulously beautiful Rebecca who never appears, but whose spirit in the guiding motive of the play, Miss Du Maurier accomplished something new in novel writing; which has proved as successful on the stage as it was on the screen.

"Rebecca" as most people know, is the story of Maxim de Winter's twenty-one year old bride, whom he has married in the South of France and whom he brings home to his magnificent ancestral estate Manderlay. As the successor to the first Mrs. de Winter; the chic, beautiful and apparently charming Rebecca, the second Mrs. de Winter quickly realizes that what she has to fight for happiness, is the memory of Maxim's first

wife—Rebecca, who has left an indelible imprint of her personality, and her possessions not only on her husband, but on everyone at Manderlay and everywhere about the grim mansion.

Everything the shy, overwhelmed second Mrs. de Winter attempts to do or does is utterly and completely wrong in the eyes of those who had participated in a close relationship with the first wife of the harassed master of Manderlay. The butler, Frith, is still under the spell of the first chatelaine of the sprawling estate. The housekeeper Mrs. Danvers, who was Rebecca's own personal attendant perpetuates an unswerving devotion to her first mistress. Frank Crawley, manager of the estate came briefly under Rebecca's spell but was

able to sidestep a dubious intimacy with her. The second Mrs. de Winter, feeling the malevolence of the servants, the critical eye of their neighbors, realizes her own inadequacy for the position to which marriage has brought her and even doubts her husband's love; not believing that anyone who has loved the exquisite Rebecca could really love her even slightly.

The arrival of Jack Favell, the dead Rebecca's cousin, further complicates the young Mrs. de Winter's emotions. The annual fancy dress ball at Manderlay is planned to introduce Mrs. de Winter to the neighbors and townsmen. However while the ball is in progress, a ship is wrecked in the cove near Manderlay, and divers going down find the dead Rebecca's boat, with Rebecca in the cabin.

Maxim de Winter confesses then to his young bride,

that the body he identified as Rebecca's he knew was not hers; and that he himself had killed Rebecca, killed her in cold passion when she taunted him with her love affairs. He admits his love for his second wife; and happy in his protestations of love and devotion Maxim and the second Mrs. de Winter face the future bravely together.

It would be unfair to those who will attend the play; and their numbers are legion; to disclose all the dramatic situations; the tense moving action, and the final denouement of Miss du Maurier's story. A love story in the truest sense of the word, a story that kept its readers fascinated, and a play that keeps everyone on the edge of his theatre seat until the beautiful depraved ghost of the de Winter family is disposed of officially by a coroner's jury.

Rebecca

Novel—Play—Motion Picture

DAPHNE DU MAURIER'S dramatization of her soul-stirring novel "Rebecca" has been the phenomenon of the theatre. It has, in a manner of speaking, upset the apple cart of tradition, and given Broadway something new to ponder. Contrary to general belief, Broadway, and the theatre it represents to the world, does not like to have its ideas changed or its tradition broken.

Procedure has been established, how or why no one quite knows, for the succession of events in the progress of a novel's life. When published, if it possesses dramatic possibilities, it is first dramatized and then finally is transposed to the motion picture version.

Not so with "Rebecca", the fabulously successful book of Daphne Du Maurier's. "Rebecca" was literally snatched from the printer's press by a picture company, and made into an outstanding film with Laurence Olivier, Joan Fontaine and Judith Anderson in the roles of Maxim de Winter, the second Mrs. de Winter, and Mrs. Danvers.

But Miss Du Maurier evidently had ideas of her own about the stage possibilities of "Rebecca" and had made a dramatization herself, which was produced in London, about the time

that the story was being made into a film in Hollywood, six thousand miles away. The play had its London premier, prior to the film's opening in that city, and ran for two years there, long after the picture had closed.

But "Rebecca" had never been produced on the stage in the United States. Believing that there was an American public for the play, even as there had been a British one, Victor Payne-Jennings last Spring announced that he would rectify that error. Undoubtedly the success achieved by "Rebecca" on the stage in England influenced Mr. Payne-Jennings, but there was considerable skepticism in theatrical circles of the wisdom of his venture. It did not make sense to most people for the stage production to be offered after the film version. Perhaps Mr. Payne-Jennings is a good gambler, and the odds intrigued him, but in the instance of "Rebecca" it proved to be no gamble at all. The theatre public took "Rebecca" to its heart even as readers of the novel, and audiences at the cinema.

Miss Du Maurier's novel "Rebecca" has sold over a million copies in the U. S. and its publication in a national monthly American magazine added readers in another 3,000,000 homes

to its vast audience. It was featured in a newspaper serialization, and there have been a number of dramatic broadcasts of this exciting story. It is the fourth greatest seller ever published in the number of copies printed throughout the world.

The interest in "Rebecca" by this vast reading audience was a factor in negotiating the immediate sale of the novel to motion pictures. Adding these millions of picture fans to the millions who read the novel, it would seem that there was no one left to attend the performances of the stage play.

But the reverse is true. The appeal of Miss Du Maurier's "Rebecca" seems greater to-day than before, and at least 70% of the people in the audiences for the stage play have seen the picture. All of which adds up to the fact that Daphne Du Maurier had written a novel with even greater appeal than her grandfather's popular "Trilby".

The stage play "Rebecca" follows the novel more closely than did the motion picture. Altho it has been telescoped into three acts and six scenes, due to the exigencies of the theatre, none of the grim terror, enduring love, and melolent hate have been slighted.

Set in one end of the great hall at Manderlay, Miss Du Maurier skillfully has transferred the important scenes in the book to this one setting; so skillfully that one wonders why many of the episodes in the book were not exacted there instead of in other locations. The great confession scene is transferred verbatim from the novel to the stage.

The single setting of the play "Rebecca" is an exact replica of the one used in the London production, which Miss Du Maurier helped to design. It is copied faithfully from the great hall at Menabily House; the Manderlay of the story.

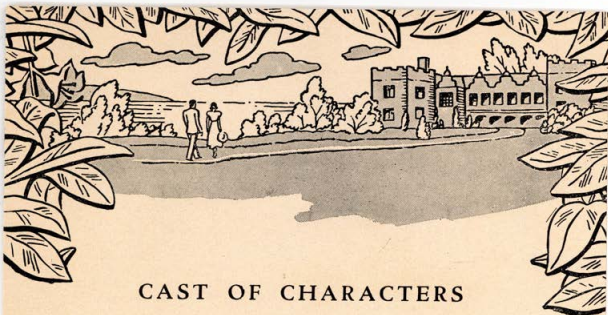
Miss Du Maurier has imbued both the story and the play, and it was followed in the picture, something of a Graustaukian quality; the romanticism of another age. Manderlay the ancestral estate where Maxim de Winter and

his shy young bride were caught in the swirl of emotion created by the dead Rebecca, is the contemporary counterpart of the mythical castle that so fascinated readers of a score of years ago.

The charm and fascination of "Rebecca" stems from many facets of the author's creation; the excellent character drawing, the mounting intensity of the story, and the craftsmanship of Miss Du Maurier in creating the domination of the dead Rebecca, alive only in spirit. Then too Miss Du Maurier's heroine is nameless, the first time that an author has not given a heroine a name. It was thought that perhaps in the stage version, the second Mrs. De Winter might have been named, but the astute Miss Du Maurier did not do so. Probably she realized that no two people now would agree on what that name should be.

Three people have recently been uncovered who have admitted that they neither read the novel nor saw the screen version of "Rebecca". It hardly seems possible that anyone does not know the story of Maxim de Winter who in Monte Carlo, after the drowning of his first wife, Rebecca, meets and marries the shy, retiring companion of a wealthy woman. Returning to Manderlay, the young bride is terrified of the malevolent housekeeper Mrs. Danvers, attendant on Rebecca, who keeps her memory and presence alive in Manderlay. Imbued with the idea that her husband does not love her, but still worships the dead Rebecca, the second Mrs. de Winter is torn between her great love for her husband and doubt of his affection for her. When Rebecca's boat is discovered in the harbor, and her body found in a cabin, tragedy mounts on tragedy, culminating in de Winter's protestations of love for his second wife, his hatred of Rebecca, and his unhappiness with her. Miss Du Maurier's solution of the de Winter's problem is known to many, but for those who are seeing "Rebecca" for the first time to reveal the denouement would spoil much of the suspense.

"Rebecca" once read, or once seen, never will be forgotten.



CAST OF CHARACTERS



The American Cast

The English Cast

The Motion Picture Cast

<i>Frith</i>	EDWARD COOPER	<i>Frith</i>	CLIVE WOODS	<i>Frith</i>	EDWARD FIELDING
<i>Beatrice Lacy</i>	JOAN CROYDON	<i>Beatrice Lacy</i>	EDITH SHARPE	<i>Beatrice Lacy</i>	GLADYS COOPER
<i>Major Giles Lacy</i>	EVAN THOMAS	<i>Giles Lacy</i>	GEORGE THORPE	<i>Major Giles Lacy</i>	NIGEL BRUCE
<i>Frank Crawley</i>	CLAUDE HORTON	<i>Frank Crawley</i>	RAYMOND HUNTLEY	<i>Frank Crawley</i>	REGINALD DENNY
<i>Maxim de Winter</i>	BRAMWELL FLETCHER	<i>Maxim de Winter</i>	OWEN NARES	<i>Maxim de Winter</i>	LAURENCE OLIVIER
<i>Mrs. de Winter</i>	PAX WALKER	<i>Mrs. de Winter</i>	CELIA JOHNSON	<i>Mrs. de Winter</i>	JOAN FONTAINE
<i>Maid</i>	JACQUELINE MAX	<i>Maid</i>	GRACE DENBEIGH-RUSSELL	<i>Robert</i>	PHILIP WINTER
<i>Robert</i>	DONALD KEYES	<i>Robert</i>	PETER HICKS	<i>Mrs. Danvers</i>	JUDITH ANDERSON
<i>Mrs. Danvers</i>	ETHEL GRIFFIES	<i>Mrs. Danvers</i>	MARGARET RUTHERFORD	<i>Jack Favell</i>	GEORGE SANDERS
<i>Jack Favell</i>	GUY SPAULL	<i>Jack Favell</i>	RONALD WARD	<i>Col. Julian</i>	C. AUBREY SMITH
<i>Col. Julian</i>	TREVOR TREMAIN	<i>Colonel Julian</i>	C. V. FRANCE	<i>Tabb</i>	LUMSDEN HARE
<i>William Tabb</i>	KENNETH TRESDER	<i>William Tabb</i>	RICHARD GEORGE	<i>Mrs. Van Hopper</i>	FLORENCE BATES
				<i>Coroner</i>	MELVILLE COOPER
				<i>Dr. Baker</i>	LEO G. CARROLL
				<i>Chalcroft</i>	FORRESTER HARVEY
				<i>Ben</i>	LEONARD CAREY





Published by PROGRAM PUBLISHING COMPANY
1472 Broadway • New York, N. Y.
Printed in U.S.A.